

The Architecture of Enclosure

Research Context

This paper as well as the projects discussed through it is based on work completed in my third year architecture studio three years ago. The studio concerned itself with thematic issues surrounding discipline and the project begins with a speculation on an urban condition, students were asked to examine abstract ideas relating to issues such as, surveillance, enclosure and control.

The research undertaken resulted in an interruption of Post structural theory; it was also a product of thinking through the act of making, this interest in the physical act of making has over three years been developed as an education tool and informs all aspects of teaching, this has included at its heart the importance of the process of making as an educational tool well as the finished product and often items constructed provided the next step or direction for which the student could proceed.

The brief for the project was divided in to two sections and based on the thematic ideas the main objective of the first project was to construct an installation or a series of installations which responded to occupied space and their chosen context.

In parallel to this students were also asked to carry out an examination of more general themes connected to the site in particular the nature of the programme and the brief in this case a prison, and how this would be adopted for the site.

There were to be no preconceptions implied or stated as to how this prison would be produced or indeed would operate. Students were expected to interpret and direct their projects based on their findings from part01.

The work discussed here manifests itself as instruments of power they represent a speculation on prisons and deal with notions of social order and varying degrees of imposed discipline. They are both analogy and digital in their approach and describe both Michel Foucault's machine city with mechanisms of discipline and the architectural spaces of enclosure as instruments of power through to Gilles Deleuze's suggestion that these spaces are now increasingly strained and are now at various stages of dissolution.

Analogy Jon White



Fritz Lang's Metropolis

Calvin Coolidge seemed to encapsulate the idolatry of the machine age when he stated `the man who builds a factory builds a temple. The man who works there worships there`. The mechanisms of discipline in the machine city used spaces of enclosure as instruments of power. The individual passed from one closed environment to another, each having its own laws. Here the individual was forced to compare himself to the established norm. Within this system architecture put a face on the sovereign, which would allow disciplinary surveillance to operate. In a world dominated by the computer Jonathan's project sets out to explore our relationship with the factory and the workshop including the execution of mundane tasks and draws upon Fritz Lang's Metropolis for inspiration.



Man at work in steel factory

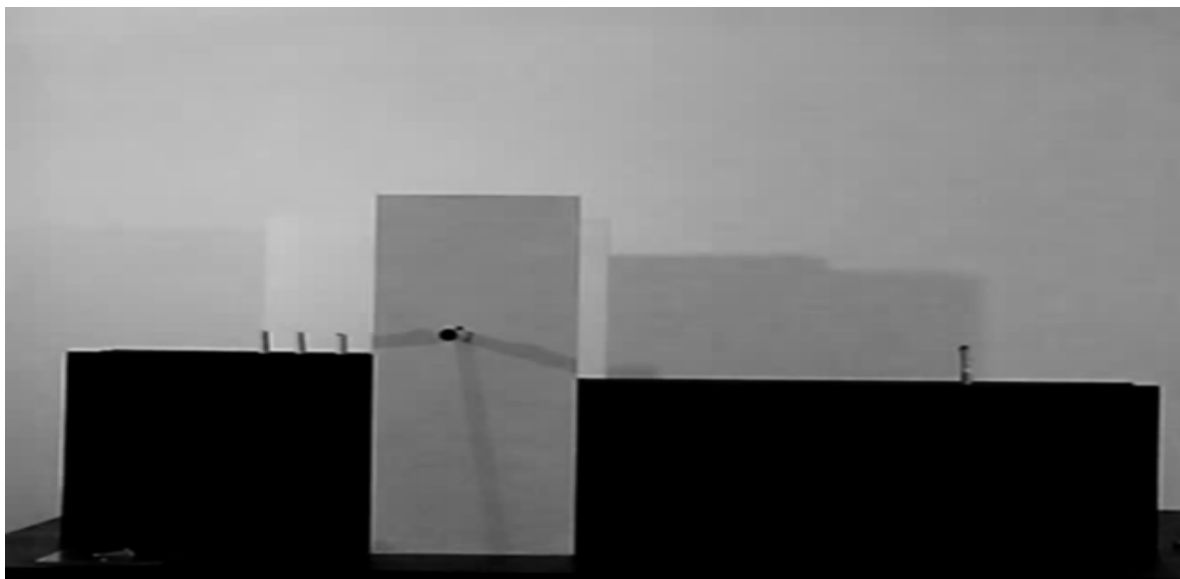
Smoking Device

The smoking machine future explores this relationship between man and machine, between the event and the viewer. In accepting the logic of the smoking machine and activating the device the viewer has accepted their part in the process, in this case the smoking of a cigarette, indeed having invested the time one feels a strange compulsion to see the event through to its inevitable conclusion. With the process taking eleven minutes it did not make for comfortable viewing.



Time and Money

Each cigarette travelling along a conveyor belt is introduced to a flame, once lit it continues its journey along the belt burning down as it moves towards the end where it is deposited in the awaiting ashtray. The viewer would also from time to time be required to empty the ashtray. The task being executed by the machine becomes secondary to the relationship forged between it and its user.



Cigarette smoking machine

The author subjected himself to further tasks which were intended to aid his understanding of the repetitive task, which included the hand sanding of a block of limestone for continuously for 5 hours on two consecutive days. Here it is discovered there is a certain soothing effect in the rhythm.

Site

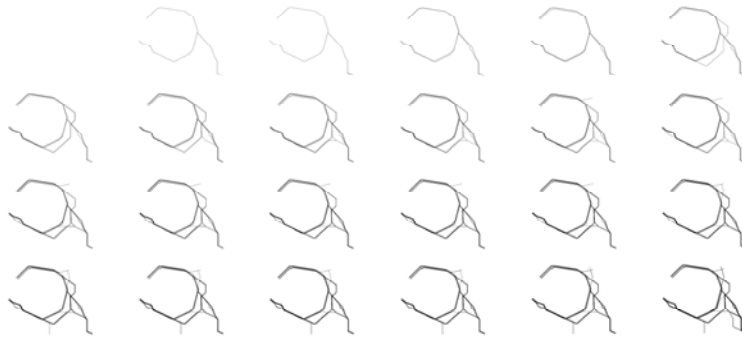
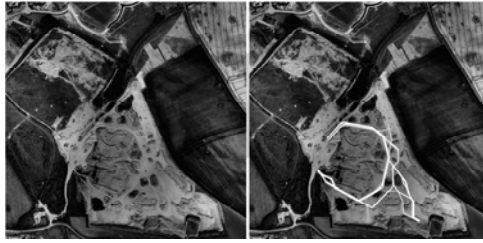
Site



Site photos

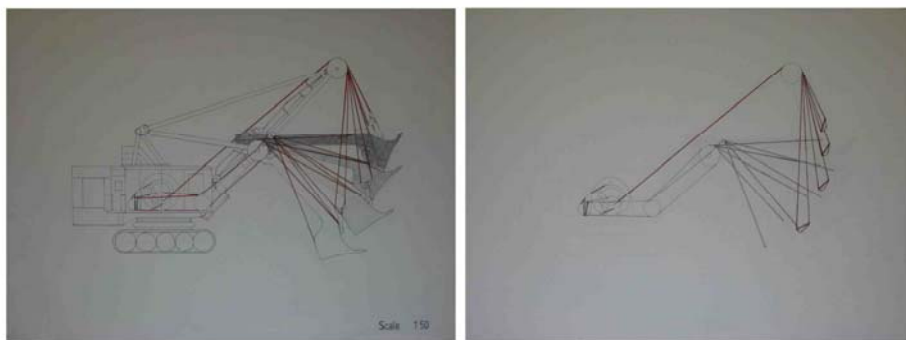


This scar in the landscape has been opened since the late 18th century and has been both an ironstone mine and a limestone quarry. It is the amount of material and the time taken to construct the site that are of interest. The site is explored in order to reveal to uncovered the past, it has a timescale, and work was undertaken first by hand and then later by machine these excavation, extraction, and removal of material were traced and mapped and the machines uses drawn in a attempt to understand the process of time and revealing of scar by man and machine.



Site excavation

The first move on site is a bold gesture undertaken by the carving of a new cut in the deepest part of the quarry walls. This gesture follows the excavation timeline of limestone.



Site excavation machine

Prison as machine

The system with its unyielding set of rules and regulations grind on relentlessly. The effect of such a mechanistic depiction of punishment is to highlight both the individual fight for survival and the inherent process of dehumanization that comes with incarceration in the system. Here the building attempts to consume the criminal; turn them into number/statistic; and manufacture them into the model citizen.



Prison cell

Prisoners follow the rhymes of the day they wake at sun rise, their cells being located in the cliff exterior, shadows in their cells become a marker of time and can be read as a sun dial, movement around the building is carried out in a clockwork direction, movement from cell to the showers to the canteen from library to gym and then the move in side the cliff where the work spaces are located Prisoners' move back and forth from the cliff exterior to the interior with their timetable dictating their movements and actions Individually the prisoners work on a collect goal before exiting the cliff. Inside the cliff face the materials are more natural (limestone and, Slate) outside sections are more artificial, (concrete and steel)

Individual v mass

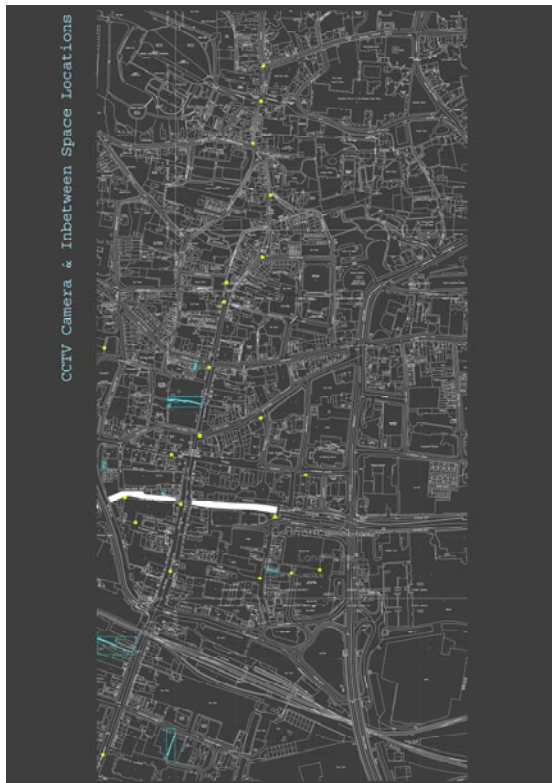
The building speaks of the weight of those who occupy it and one could suspect that given time the constant movement and wearing of material through the weight of the repetitive tasks might start to destroy this machine, it might start to crumble under their very feet that slowly erode the limestone during their daily toil.



Mass erosion

Digital Karl Fox

Gilles Deleuze has suggested that Foucault's spaces of enclosure are increasingly strained. They are now at various stages of dissolution. Disciplinary societies that moulded behaviour are now replaced by numerical societies of control facilitated by computer technology we have evolved from the machine to the computer. These powerful networks of computers now define much less tangible systems of control which affect our day to day lives we are no longer enclosed by space but trapped by debt therefore



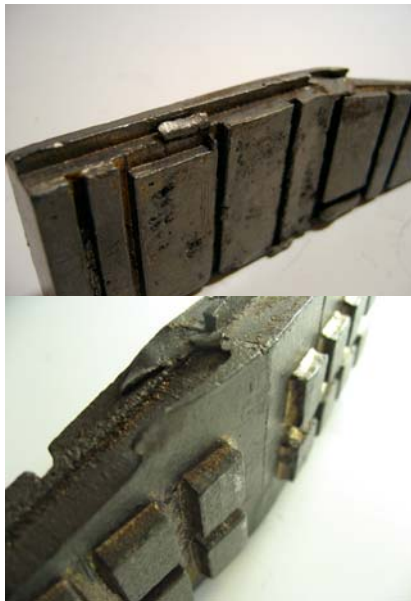
Lincoln High Street with cctv

Lincoln high street becomes the starting point for this exploration. The section of the high street studied has 29 Public CCTV cameras centrally controlled by the man from the council. The logic being that there is no part of the busy shopping street which is not covered. Live video links direct to the police station are present with in the control room which is operated 24 hours a day and 7 days a week. The high street is walked and Karl is recorded recording the cameras which are in turn plotted on a map

In between space



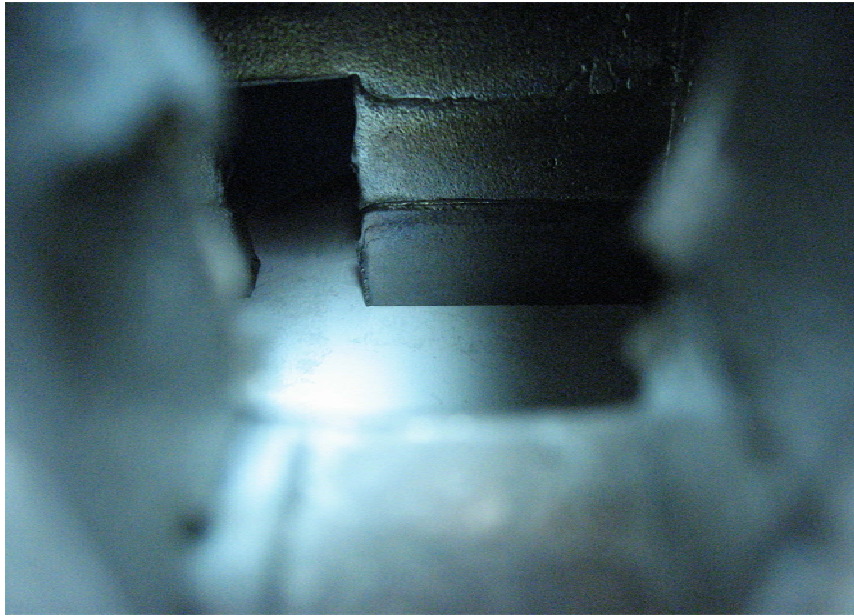
In an attempt to offer some resistance to this surveillance saturation of the public realm a search is undertaken to locate spaces which have a degree of autonomy for the individual, spaces which are not public. These are spaces behind; beneath just beyond the main public facades these are what Lebbeus Woods might call free spaces places of empowerment their uses are not readily known and in which non defined activities can take place which are not recorded.



Negative lead cast

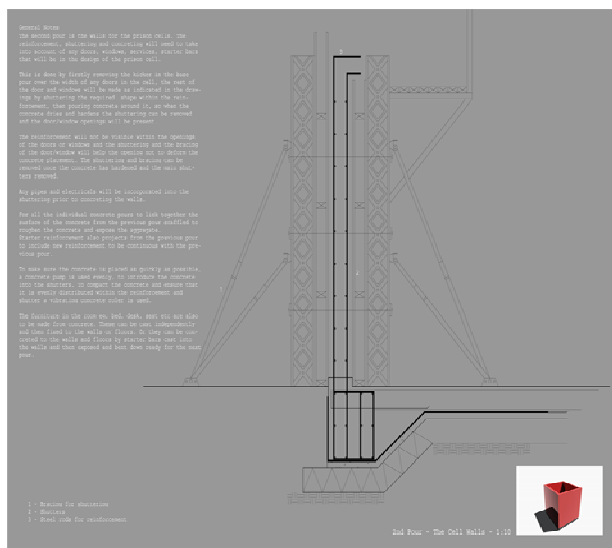
Each discovered site is a unique in between space which is explored, drawn, and modelled. A negative of the sites is cast as a way of bringing the space out in to the public realm. Lead is the casting material of choice, having the weight needed to describe the challenging occupation of these leftover spaces.

Cell/s



A space for one

Attention turns to the programme and the user, a space/cell is designed for the individual. Using anthropometric data space is extracted from around the body to create a workable minimum size for a room 3000x3000x3000mm



Room for one



The design of the individual dwellings speaks of a retreat a withdrawal from public life they are a sanctuary. It is sometimes necessary to remove oneself from the pressures of our every day life, a withdrawal to a place apart where one can achieve a new outlook on life in the real and complex over stimulated world. Mike Cadwell believes the overall purposes of these places apart are public because one's meditations in seclusion inevitably affect one's engagement with society at large. While there is a retreat, there is also a return.

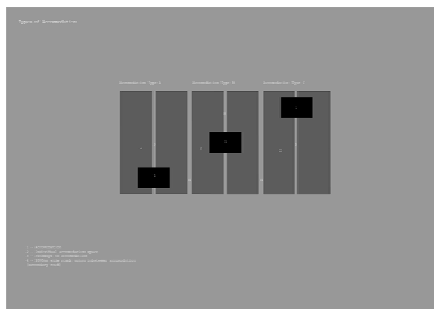
16 - Commerce Building
 15 - Commerce Building 2
 14 - Commerce Building 3
 13 - Commerce Building 4
 12 - World Trade Center 2
 11 - World Trade Center 3
 10 - World Trade Center 4
 9 - World Trade Center 5
 8 - World Trade Center 6
 7 - World Trade Center 7
 6 - World Trade Center 8
 5 - World Trade Center 9
 4 - World Trade Center 10
 3 - World Trade Center 11
 2 - World Trade Center 12
 1 - World Trade Center 13

Scale: 1:10,000

Housing site plan

The return in this case manifests itself in the communal use and organisation of the site and its functions. This community for institutionalised retirement aged residents allows one complete freedom over all aspects of life within the site.

Residents engage in all aspects of life outside of their dwellings from tending allotments, visiting or sell produce at the market to communal eating. The organisation of the site also draws in part influences from the film *Papillon* based on the novel by French ex-convict Henri Charrière in which inmates live self-organised lives on an island where they are responsible for all aspects of their daily life. There are no prison guards present on the island.



Dwelling types

Here they have the ability to self-govern and self-police their own community/Neighbourhood. As Jane Jacobs suggests they become their own method of surveillance to what happens the guards are relegated to the site perimeter. There are clear boundaries between public communal spaces, the transition spaces and paths and the private nature of the individual dwellings.

Conclusion

The projects discussed in this paper are an attempt to do two things: firstly, they describe an architecture, which has been imposed, an architecture which is not always a comfortable fit on the prison subject and to extend this critique in a number of different directions, while at the same time preserving central elements of post-structuralism as a humanist subject with social relationships and conceptual frameworks.

Jon White describes a dystopia solution, a homage to the machine age where, as Karl Fox speaks of, our over-reliance on surveillance and our desire for autonomy. In both cases, it is done through the authors' self-discipline, rigorous approach to material exploration, and development of ideas in the studio which provide the authors with their thinking framework to engage the subject and prison programme.